

record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS



CORRESPONDENCE

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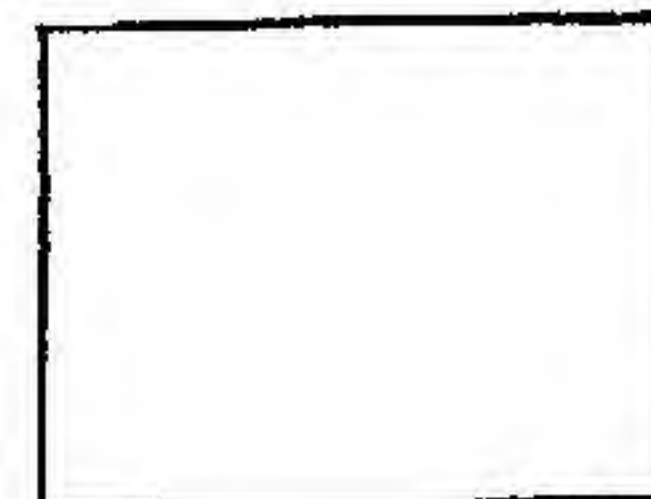
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The contents of 'Record Research' are indexed every month in the MUSIC INDEX, the key to current music periodical literature.

We herewith add Mr. Paul Charosh to our staff. Mr. Charosh specializes in phonograph recordings pertaining to musical shows. His first article "Fifty Years of Show Business on Wax" appears on Page 10 of this issue.

IF A CHECK APPEARS IN THE SQUARE BELOW,
 YOUR SUBSCRIPTION HAS EXPIRED WITH THIS
 ISSUE. PLEASE REMIT \$1.50 TO RECORD RESEARCH,
 131 HART ST., BROOKLYN 6 NEW YORK, AND YOUR
 RENEWAL WILL BE EXTENDED FOR AN ANNUAL SUB-
 OF SIX ISSUES.



Dear Sirs,
 I enjoy your magazine tremendously. I've been interested in records since 1939 but am only just beginning to really appreciate and know the wonderful artists who make them. thanks to Record Research.

Mrs. Dorothy Dunphy
 Cliffwood Beach, New Jersey

Dear Len and Bob,
 Have spent an enjoyable evening with your June-July issue of RR (or, more properly: rr). You certainly crowd a wealth of information into twenty pages.

I agree with Walter Allen. Serialization is a pain in the neck. I'm sure it's no great aid to circulation-except to the blood of the fretful reader who wonders if life will carry him through to the close-out numbers of your Black Swan study.

The Coon-Sanders article was a fine idea. Less than a year ago I painfully compiled a discography of the band for my friend, C.L. Messacar out in Oregon. He had never heard of the Sanders fine solo Southology/Intangibility on Vi 24033. It is much like the Walter Gross Bluebirds. In college I was a senior in 1930-1931 and a group of us at the fraternity house used to stay up to hear Coon-Sanders broadcast from the Congress Hotel. We called ourselves the Night Hawks and put a special NH after our names when we carved each others' senior canes. Roodlee was our favorite though later I came to particularly like Bluefoot/The Wall.

Your piece on Debunking Jelly Roll was very illuminating.

Tell Woody the correct name of the place Red Nichols played was the Pelham Heath Inn (not Health). I used to frequent this typical roadhouse back in the days of the bootleg hootch. About a mile farther along that same "Shore Road" Paul Whiteman opened a big dance hall along about the spring of 1932. It was meant to rival the Meadowbrook Inn. It didn't last long. We were all too broke to support any enterprise like that. About the same year, Jimmy Lunceford was playing at a place on the Post Road above Larchmont. It is now the home of the Castro Convertible. I also remember Johnny Johnson's Orchestra at the old Post Lodge just a bit further up the Post Road on the other side. The highpoint of an evening there was when Harry McDaniel put on his rube hat and sang his specialty: I'm a Ding Dong Daddy From Dumas-numerous verses and the priceless one-breath monologue about the man named Burnside.

John Steiner made a nice start. Too bad your reproduction of the label of Mobile Blues was so small. It carries a delightful boner-lists the band as the Moulin Rouge Orchestra. "Rouge" was not in their vocabulary. (*)

I see you've been to Gentry's on Route 22. Didn't know Art was a former entertainer. That's enough for now. Best to all,
 Dick Holbrook
 Bedford Village, N.Y.

*Ed. note: This wasn't a boner. Honest, "Rough" is exactly what appears on the label.

Gentlemen:
 I think it only fair that I extend a bit of commendation for your untiring efforts. It is fascinating to me how you manage to unearth so much data; may you never reach the

bottom of the barrel!

Now for several odds and ends that come to my mind at this moment:

1. Would it not be a good idea to cull from the jazz literature of the past, some of the outstanding material which has never been available to more recent collectors?
 2. I think it time to determine what plans, if any, Wante and DeBlock have for concluding their V-Disc catalogue. If their project is now dormant, it should be reactivated, and a concluding volume published. The 2nd volume might be issued here in the States.
 3. Finally, I should like "RR" to start a review of current Southern Blues records. No other magazine attempts to do this, excepting "Billboard," and their recommendations are slanted more to the operator than the collector. I honestly believe that plenty of good, primitive blues discs are still coming out; if any of your staff collects this stuff, I would appreciate their passing along lists of current "goodies" from issue to issue.

I.L. Jacobs
 San Diego, Calif.

Dear Sirs,
 You're doing a fine job in your field, which seems to cover considerable acreage for the money. Personally, I guess I fall in the purist class, but I still find plenty in the mag to make it well worth my time and money.

Incidentally, I may be one of the few who do not agree with Walt Allen that the time has come to stop serializing label listings-as he contends in issue 13. As far as I'm concerned, it's part of my \$1.50's worth and anyway it would seem that incomplete details would be turned up sooner under your present method. Sorry I have none to report--Black Swan is a little out of my territory--maybe sometime in the future.

Harold H. Hartel
 Newton Falls, Ohio

Gentlemen,
 I enjoy your magazine very much, especially such articles as the current Emerson series. However, I meant to write in when the first installment appeared and make a correction. The members of the Avon Comedy Four, which made Emerson records in 1916, were listed as Joe Smith, Charles Lane, Billy Murray and Irving Kaufman. Billy Murray never was a member of the Avon. He had a joint contract with Victor and Edison that would have prevented his singing in 1916 for Emerson. The fourth member of the Avon Comedy Four at that time was Harry Godwin.

With best wishes,
 Jim Walsh
 Vinton, Virginia

Gentlemen:
 Your issue of June-July was one of the most interesting I have ever read. Especially the article on Coon-Sanders. I had always wondered who made up their band. Best of luck for a long prosperous existence.
 Henry H. Patterson
 Asbury Park, New Jersey

Gentlemen:
 Your publication has given me much pleasure, especially the department devoted to Edison discs and Emerson discs.
 Leslie Calhoun Reamy
 Seattle 5, Washington

UNMASKING THE DIXIE JAZZ BAND

Compiled by Walter C. Allen
Perry Armagnac

Helene Chmura
Bob Colton

Carl Kendziora
Len Kunstadt

Dan Mahony

EDITED BY PERRY ARMAGNAC

Here we present what is believed to be the most extensive DIXIE JAZZ BAND compilation so far published; including the names of the actual bands, so far as they can reliably be ascertained. Primarily its object is to inform a collector of the true identity of any particular DJB side in his collection.

Under the pseudonym of "Dixie Jazz Band" there masqueraded a parade of notables--including the ORIGINAL MEMPHIS FIVE, the NEW ORLEANS JAZZ BAND, CLARENCE WILLIAMS, JACK PETTIS, THE SIX HOTTESTOTS, the ORIGINAL INDIANA FIVE, the CALIFORNIA RAMBLERS, FLETCHER HENDERSON, the WHOOPEE MAKERS, LUIS RUSSELL, and DUKE ELLINGTON. Also represented, as by the Mendello and Dublin sides, are obscure bands that deserve to be better known. Although there are nonentities too, the proportion of sides having jazz interest seems high. It looks as if "Dixie Jazz Band" was a favored alias for hot bands, or reasonable facsimiles thereof.

Oriole and Jewel contribute most of the known Dixie Jazz Band sides. There are a few on Challenge; which sometimes, but not always, followed Oriole-Jewel style in band credits for these recordings. One very exceptional instance has been found of a DJB side on Domino. Those are the only four labels, so far as we know to date, on which the DJB band credit appears.

Who invented the DJB pseudonym? Possibly the Plaza Music Company may have coined it. For the "Dixie Jazz Band" makes its debut almost exactly at the time when Oriole switches from Grey Gull to Plaza (Banner, Regal, Domino) as the source of its recordings.

On the following pages we list 145 known Dixie Jazz Band titles. (This compares with 122 reported by Index to Jazz, and 59 in Jazz Directory.) Of course we cannot claim our list to be complete. Probably still other DJB titles will be unearthed (we'd like to hear of them!) and there must be many alternate DJB issues, on Jewel especially, still to be found.

A unique feature of our compilation is that we have relied almost exclusively upon positive documentary evidence in tracing the bands' identities. By this means we have tried to avoid the pitfalls of mistaken aural identifications. In fact, as comparison will show, we have been able to correct some misidentifications that have appeared in the standard discographies.

Our sources, which properly should be cited in support of our identifications of bands, are threefold:

(1) Our own files of first-hand data for Banner-Regal-Domino records (and for Cameo and Pathe-Perfect, in the relatively few cases of recordings from those non-Plaza sources) have first been consulted. Often the bands' real names appear on these alternate issues of the "Dixie Jazz Band" recordings.

EXPLANATORY NOTES

(TMW) - Talking Machine World record bulletins for Ba-Re-Do. (HFC) - Helene F. Chmura's Columbia files. All other record data, first-hand.

Exact recording dates: From (HFC). Other recording dates: Estimated as circa two months earlier than Ba-Re-Do release dates, for these or nearby recordings.

First master number given: Appears on Oriole or other issue with DJB pseudonym. If in ()'s: Inferred; unreported for this issue but presumed same as on Ba-Re-Do. Additional master numbers: Known or presumed equivalents of first one given. If in ()'s: Not found on issue with DJB pseudonym, but appear on other issues. (When Oriole "master numbers" become false, same notation gives true ones, as further explained by a note at that point.)

ACOUSTICALLY RECORDED

| CATALOG NUMBER | MASTER NUMBER | RECORDING DATE | TITLE | IDENTITY |
|----------------|---------------|----------------|-------|----------|
|----------------|---------------|----------------|-------|----------|

Or 241 5267-2;3040 o.Sep'23 TEASIN' SQUEEZIN' MAN O' NINE

-Ba 1254 ORIGINAL MEMPHIS FIVE

Do 403 5678-2 o.Oct'24 ALABAMA STAY AT HOME

3

?

?

(2) The Banner-Regal-Domino record bulletins that appeared monthly in Talking Machine World, a trade magazine of that period, have served similarly if our own files failed us. (We wish "TMW" had listed Oriole, Jewel, and Challenge, too-- it didn't.)

(3) Plaza recording data from Helene F. Chmura's Columbia files--giving master number, recording date, title, and band name--were consulted throughout. Being the final authority, this invaluable source would have been our first recourse and would have sufficed in itself, but for some limitations: It goes back no farther than Plaza master 6000; and has one large missing block, of range 6370-7320. And it fails to reveal the bands' identities (which Plaza may not even have known) if the recordings came from non-Plaza sources.

Necessarily, then, early identifications are by alternate-issue data from sources (1) and (2). Having begun this way (and because of the possible interest of the alternate issues themselves), we decided to continue in the same fashion after reaching the periods covered by the Chmura data. Of course the latter source was checked, too, in every case. Wherever we quote a band name from an alternate issue rather than from available recording data (which an exact recording date shows was at our disposal), we have first made sure that both agree. If they differ as to a personal name, we quote what both sources say.

Sometimes alternate issues or even the Chmura data have yielded no more than another obvious pseudonym, such as "Hollywood Dance Orchestra." Simply to show this was all that could be learned, we have set it down; a good guess might be that the recording was by a nameless house band. Where there is only a "?" in the identity column, the story usually is that we could find no alternate issue, and Chmura data are lacking; most likely, the recording was issued on Oriole only, and not on Ba-Re-Do. A "?" also appears if the recording came from a non-Plaza source, and we lack the band credit that appeared on the original issue.

To leave room for what seemed the most essential information, we have omitted the vocalists' names that appear on DJB sides having vocal choruses. Since these names too are fictitious, they would have meant little unless we had set out to identify the vocalists also--and we had to stop somewhere!

With this for introduction, we proceed to the compilation itself.

| | | | | | |
|---|-------------------------|----------|-------------------------------------|---------------|--|
| Or 269 | 5679-1 | c.Oct'24 | MY LOVIE LEE | ? | NEW ORLEANS JAZZ BAND |
| (Identified as NOJB by HARRY GLUCK(Tp), a member of the band during this period.) | | | | | |
| Or 271 | 5625-1;2044 | c.Sep'24 | HOW COULD YOU LEAVE ME NOW | -Do 367 | NEW ORLEANS JAZZ BAND |
| Or 291 | 5680-1;2083 | c.Nov'24 | COPENHAGEN | -Ba 9739 | NEW ORLEANS JAZZ BAND |
| Or 291 | 5677-1;2084 | c.Oct'24 | HONEY DON'T YOU SHAKE ME DOWN | ? | ? |
| Or 315 | 5788-2;2132 | c.Jan'25 | HOT SAX | -Do 3439 | NEW ORLEANS JAZZ BAND |
| Or 315 | (5779) | c.Dec'24 | DOO WACKA DOO | -Ba 1459 | Missouri Jazz Band(pseud.) |
| Or 364 | 5875-1 | c.Mar'25 | WHEN MY SUGAR WALKS DOWN THE STREET | -(TMW)Ba 1500 | LANIN DANCE ORCH. |
| Or 413 | (6014)(n-106008,Pat.Mx) | | CHARLESTON | -Pe 14432 | THE BLUES CHASERS |
| Or 413 | (6006) | May6'25 | SOME OF THESE DAYS | -Ba 1544 | NEW ORLEANS JAZZ BAND |
| Or 424 | 6015-1(n-106007,Pat.Mx) | | SWEET GEORGIA BROWN | -Pe 14428 | THE BLUES CHASERS |
| Or 424 | 6011-2 | May8'25 | FLAG THAT TRAIN | -Ba 1541 | SAM LANIN'S DANCE ORCHESTRA |
| Or 443 | (6136)(N-106159,Pat.Mx) | | MILBERG JOYS | -Pe 14480 | SEVEN MISSING LINKS |
| Or 445 | 6046-2 | Jun12'25 | RIGHT OR WRONG | -(HFC) | NEW ORLEANS JAZZ BAND |
| Or 462 | 6131-1 | Aug11'25 | I WANNA GO HOME | -Ba 1596 | Missouri Jazz Band(pseud.) (HFC) HOUSE BAND |
| Or 467 | (5946) | c.Apr'25 | OH THAT SWEET IN SUITE 16 | ? | ? |
| Or 475 | 6153-1 | Sep4'25 | FOOT LOOSE | -Ba 1601 | Imperial Dance O.(pseud.); (HFC) HOUSE ORCHESTRA |
| Or 475 | 6137-1(n-106168,Pat.Mx) | | ANGRY | -Pe 14480 | SEVEN MISSING LINKS |
| Or 494 | 6157-3 | Sep25'25 | SHOW ME THE WAY TO GO HOME | -Ba 1615 | PERRY'S HOT DOGS |
| Or 499 | 6200-1 | Sep25'25 | THERE AIN'T NO FLIES ON AUNTIE | -Ba 1615 | PERRY'S HOT DOGS |
| Or 517 | 6241-2 | Oct15'25 | HOT AIRE | -(HFC) | PERRY'S HOT DOGS |
| Or 530 | (6199) | Sep25'25 | HAS BEEN BLUES | -Do 3614 | PERRY'S HOT DOGS |

ELECTRICALLY RECORDED

(Possibly excepting some cases where true mx#s are unknown)

| | | | | | |
|--------|--------|----------|---------------------------|----------|--|
| Or 531 | 6315-1 | Nov28'25 | MY CHARLESTON DANCING MAN | -Ba 1662 | Six Black Diamonds(pseud.); (HFC) HOUSE BAND |
|--------|--------|----------|---------------------------|----------|--|

From here on, DJB sides show FALSE MX#S; either together with the true mx#s (as on Or 565 just below), or more usually in place of them. Where only a false mx# appears, the probable or known true mx# is given in ()'s, thus: 216;(6409).

| | | | | | |
|---|--------------|----------|---|----------------|---|
| Or 565 | 168 ;6431-3 | c.Feb'26 | WAIT TILL YOU SEE MY BABY DO THE CHARLESTON | -(TMW) Do 3671 | LOUISIANA WASHBOARD BAND |
| (Actually a CLARENCE WILLIAMS group, according to Clarence Williams, who said he recalled recording this title "for Banner.") | | | | | |
| Or 590 | 216-1;(6409) | c.Mar'26 | SAY MISTER HAVE YOU MET ROSIE'S SISTER | -Ba 1714 | PERRY'S HOT DOGS |
| Or 591 | 217 ;(6463) | c.Mar'26 | POOR PAPA | -Ba 1716 | Missouri Jazz Band (pseud.) |
| Or 598 | | | FOR NO REASON | ? | ? |
| Or 605 | 246-1 | | ON THE PUPPY'S TAIL | ? | ? |
| Or 619 | | | I'M GONNA TEAR YOUR PLAYHOUSE DOWN | ? | ? |
| Or 625 | 286-1 | | JUNK BUCKET BLUES | ? | ? |
| Or 635 | 306-1 | | THAT'S THE WAY WE'LL SAY GOODBYE | ? | ? |
| Or 636 | 308-1 | | LOOK AT MY BABY | ? | ? |
| Or 637 | 310-3 | | OH SISTER | ? | ? |
| Or 674 | 361-2;(6656) | c.Jul'26 | DEEP HENDERSON | -Ba 1784 | JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 682 | 377-1;(6658) | c.Jul'26 | JACKASS BLUES | -Ba 1784 | JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 682 | 378-3;(6630) | c.Jul'26 | MY PAL JERRY | -Ba 1776 | Missouri Jazz Band (pseud.) |

| | |
|--|--|
| Or 685 387-4;(6657) o.Jul'26 HARD-TO-GET-GERTIE | -Ba 1780 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 685 388-2;(6680) o.Aug'26 MESSIN' AROUND | -Ba 1796 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 688 393 ;6679-5 o.Aug'26 BLACK BOTTOM | -Ba 1796 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 691 ;(6683) o.Aug'26 NERVOUS CHARLIE STOMP | -Ba 1800 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 703 431-1;(6670) o.Aug'26 OUT IN THE NEW MOWN HAY | -Do 3765 Missouri Jazz Band (pseud.) |
| Or 705 435-2;(6724) o.Sep'26 I WONDER WHAT'S BECOME OF JOE | -Ba 1814 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 705 436-2; I KISSED THE BLUES GOODBYE | ? ? ? |
| Or 717 460-2;(6702) o.Sep'26 OLD FOLKS SHUFFLE | -Do 3791 JOE JORDAN'S TEN SHARPS AND FLATS |
| Or 723 472-2;(6806) o.Oct'26 ST. LOUIS BLUES (Reissued on Or. 952, q.v. below) | -Ba 1839 JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 729 ;(6842) o.Nov'26 I LOVE HER | -Ba 1864 Missouri Jazz Band (pseud.) |
| Or 748 521-3;(6829) o.Oct'26 SADIE GREEN | -Ba 1846 Missouri Jazz Band (pseud.) |
| Or 748 522-1; BROWN SUGAR | ? ? ? |
| Or 762 550-1; o.Nov'26 STAMPEDE | -(TMW) Ba 1872 KEN MEYER'S NOVELTY TRIO |
| Or 762 549-2; o.Nov'26 GONE AGAIN GAL | -(TMW) Ba 1861 AL LENTZ DANCE ORCH. |
| Or 776 580-2,-3 ANY DAY | ? ? |
| Or 778 584-2 SERENADIN' SARAH | ? ? |
| Or 784 594-3 THAT SWEET PATOOTIE OF MINE | ? ? |
| Or 799 626-3;(6997) o.Jan'27 ST. LOUIS SHUFFLE | -Do 3884 JACK PETTIS AND HIS BAND |
| Or 804 634-3;(6998) o.Jan'27 STOCKHOLM STOMP | -Do 3883 JACK PETTIS AND HIS BAND |
| Or 819 664-2;(7017) o.Feb'27 INDIANA SHUFFLE | -Re 8248 THE INDIANA FIVE |
| Or 828 682-3;(7019) o.Feb'27 COFFEE POT BLUES | -Re 8248 THE INDIANA FIVE |
| Or 829 684-2 THE CRAWL (Also: Chal 628, as DJB) | ? ? |
| Or 880 785-1;(7173) o.Apr'27 I'M IN LOVE AGAIN | -Ba 1964 THE SIX HOTTENTOTS |
| Or 883 791-3;(7175) o.Apr'27 ROSY CHEEKS | -Re 8289 THE SIX HOTTENTOTS |
| Or 896 817 ;(7183)(107446,Pat.Mx) SOUTH WIND | -Pe 14797 LOU GOLD AND HIS ORCHESTRA |
| Or 909 872-3;(7190)(107451,Pat.Mx) SLOW RIVER | -Pe 14808 GEORGE HALL'S ARCADIAN |
| Or 926 911-2;(7290) o.Jun'27 SUGAR | -Ba 6008 INDIANA FIVE |
| Or 927 (913);(7289) o.Jun'27 SOME OF THESE DAYS | -Ba 6006 INDIANA FIVE |
| Or 952 959;7241-2 o.May'27 THE MEMPHIS BLUES | -Do 3956 THE SIX HOTTENTOTS |
| Or 952 472-3;960-1,-2;6806-3 o.Oct'26 ST. LOUIS BLUES (Reissue from Or.723, q.v. above) (copies of Or 952 show a <u>new</u> false mx.960; sometimes with the old 472 also.) | -Ba 1986(reissue)JOE CANDULLO & HIS EVERGLADES ORCHESTRA |
| Or 956 970 ;(7393) ,Jul 19'27 LIGHTHOUSE BLUES (Titled on Domino: The Light House Blues.) | -Do 3998 THE ORIGINAL INDIANA FIVE |
| Or 963 982-3;(7392) .Jul 19'27 MY MELANCHOLY BABY | -Do 3995 THE ORIGINAL INDIANA FIVE |
| Or 977 984-1;(7291) c. Jul '27 STRUTTIN' JERRY | -Do 3997 THE ORIGINAL INDIANA FIVE |
| Or 984 1023 ;(7402)(106005,Pat.Mx) TIGER RAG (labeling as "New Orleans Jazz Band" on Ba 6049 appears fictitious) | -Pe 14447 FIVE BIRMINGHAM BABIES |
| Or 1022 ;(7457) Aug12'27 JELLY ROLL BLUES | -Do 4039 Golden Gate Dance Orchestra; (HFC) CALIFORNIA RAMBLERS |

| | | | | |
|-------------------------|----------------------------|----------|---|--|
| Or 1022 | 1097 ;(7458) | Aug12'27 | I AIN'T GOT NOBODY | -Do 4027 Golden Gate Dance Orchestra; (HFC) CALIFORNIA RAMBLERS |
| Or 1033 | 1104-1;(7508) | Sep13'27 | HELLO MISS LIBERTY! | -(HFC) BILLY JAMES' ORCHESTRA |
| (Also: Jo 5121, as DJB) | | | | |
| Or 1046 | ;(7536) | Sep30'27 | WASHINGTON AND LEE SWING | -(HFC) AL LYNCH AND HIS ORCHESTRA |
| Or 1071 | 1211 ;(7624) | Nov26'27 | THERE'S A RICKETY RACKETY SHACK | -Re 8442 FLETCHER HENDERSON'S COLLEGIANS |
| Or 1100 | 1275-4;(7638) | Nov22'27 | SORRY | -Re 8455 FLETCHER HENDERSON'S COLLEGIANS |
| Or 1122 | 1306 ;(7718) | Jan10'28 | CHLOE | -(HFC) HOLLYWOOD DANCE ORCHESTRA |
| Or 1123 | 1316-3;(7690) | Dec22'27 | STEPPIN' IT OFF | -(HFC) JACK PETTIS AND HIS ORCHESTRA |
| (Also: Jo 5199, as DJB) | | | | |
| Or 1127 | 1308-2;(7689) | Dec22'27 | ONCE OVER LIGHTLY | -(HFC) JACK PETTIS AND HIS ORCHESTRA |
| (Also: Jo 5196, as DJB) | | | | |
| Or 1131 | 1314 ;(7669) | Dec22'27 | CANDIED SWEETS | -Re 8463 JACK PETTIS & HIS BAND |
| (Also: Jo 5192, as DJB) | | | | |
| Or 1172 | 1363-2;(7771) | Feb7'28 | MY BLUE RIDGE MOUNTAIN HOME | -(HFC) HOLLYWOOD DANCE ORCHESTRA |
| Or 1172 | 1366-3;(7791) | Feb17'28 | MOTEN STOMP | -Ba 7084 ORIGINAL INDIANA FIVE |
| Or 1178 | 1423-3;(7839) | Mar9'28 | LILA | -Ba 7057 HERBERT SPENCER & HIS ORCHESTRA |
| Or 1181 | 1419-2;(7838) | Mar9'28 | SHE'S A GREAT, GREAT GIRL | -(HFC) HERBERT SPENCER & HIS ORCHESTRA |
| Or 1226 | 1516-2;(7945) | Apr30'28 | COLLEGIANA | -Do 4142 HERBERT SPENCER & HIS ORCHESTRA |
| Or 1230 | 1517 ;(7936) | Apr25'28 | KNOW NOTHIN' BLUES | -(HFC) SIX JELLY BEANS |
| Or 1253 | 1594-2;(7946) | Apr30'28 | PERSIAN RUG | -Re 8554 HERBERT SPENCER & HIS ORCHESTRA |
| Or 1256 | 1573-2;(7978) | May15'28 | TRY TO SMILE | -(HFC) TEN JACKS OF DIAMONDS |
| Or 1275 | 1633;8054;29703, Cameo mx. | | MISSISSIPPI MUD | -Ca 8188 SEVEN LITTLE POLAR BEARS (RESER GROUP) |
| Or 1275 | 1589-2;(7800) | Feb17'28 | SOMEBODY'S MAKING A FUSS OVER SOMEBODY | -(HFC) ORIGINAL INDIANA FIVE |
| Or 1278 | 1634-3;(7976) | May15'28 | PUTTIN' ON THE DOG | -(HFC) SIX JELLY BEANS |
| Or 1282 | 1638 ;(7987) | May22'28 | IF I CAN BA-BA-BABY YOU | -(HFC) BILLY JAMES' ORCHESTRA |
| Or 1287 | 1654-2;(8095) | Jul16'28 | BLUEFOOT | -(HFC) JOE CANDULLO & HIS ORCHESTRA |
| Or 1287 | 1655-1;(8099) | Jul16'28 | A JAZZ HOLIDAY | -(HFC) JOE CANDULLO & HIS ORCHESTRA |
| Or 1313 | 1711-1;(8096) | Jul16'28 | DEEP HOLLOW | -Ba 7192 JOE CANDULLO & HIS ORCHESTRA |
| Or 1339 | 1755-3;(8157) | Aug27'28 | WHEN SWEET SUSIE GOES STEPPIN' BY | -Do 4201 JOE CANDULLO & HIS ORCHESTRA |
| Or 1343 | 1753-2;(8156) | Aug27'28 | WHAT-CHA-CALL-EM BLUES | -Ba 7217 JOE CANDULLO & HIS ORCHESTRA |
| (Also: Jo 5392, as DJB) | | | | |
| Or 1346 | 1757-3;(8155) | Aug17'28 | DUSKY STEVEDORE | -Do 4201 JOE CANDULLO & HIS ORCHESTRA |
| Or 1360 | 1840-2;(8262) | Oct16'28 | BABY'S COMING BACK | -(HFC) MENDELLO & HIS FIVE GEE GEES |
| Or 1360 | ;(8250) | Oct17'28 | I LOVED YOU THEN AS I LOVE YOU NOW | -(HFC) ERNIE GOLDEN & HIS ORCHESTRA |
| Or 1363 | 1804-1;(8150) | Aug15'28 | HIGH HATTIN' HATTIE | -Ba 6213 MENDELLO DANCE ORCHESTRA |
| Or 1371 | ;(8148) | Aug15'28 | COOL PAPA | -(HFC) MENDELLO & HIS FIVE GEE GEES |
| Or 1371 | 1821-2;(8244) | Oct11'28 | WEST END BLUES | -Do 4214 FRED HALL'S JAZZ BAND |
| Or 1387 | 1822-1;(8149) | Aug15'28 | SUNDAY AFTERNOON | -(HFC) MENDELLO & HIS FIVE GEE GEES |
| Or 1396 | 1881-1;(8261) | Oct16'28 | DIXIE DRAG | -Ba 6214 MENDELLO'S DANCE ORCHESTRA |
| Or 1403 | 1903-1;(8333) | Nov20'28 | FRATERNITY PROM | -(HFC) WILLIE CREAGER & ORCHESTRA |
| Or 1416 | 1906-2;(8245) | Oct11'28 | MISSOURI SQUABBLE | -Ba 6264 FRED HALL'S JAZZ BAND |
| Or 1417 | 1768-2;(8188) | Sep12'28 | TALKIN' TO MYSELF | -(HFC) THE ROUNDERS |

| | | | | | |
|------------------------------------|---------------------------------------|--------------------------|--|-----------|--|
| Or 1423 | 1922-1;(8366) | Nov27'28 | HAPPY IN THE RAIN | -(HFC) | BILLY JAMES' DANCE ORCHESTRA |
| Or 1425 | 1928;8387;31240-1,Consol,Rec.Corp. mx | | I'M LOST WITHOUT YOU ? ? | | |
| Or 1426 | 1936-2-3(8393) | Dec11'28 | I LOVE MY BEST GIRL BEST | -(HFC) | HOLLYWOOD DANCE ORCHESTRA |
| Or 1447 | 1974-2;(8411) | Dec17'28 | WIDE OPEN GATE | -Ba 6263 | WILLIE CREAGER & HIS ORCHESTRA |
| Or 1450 | 1977 ;(8412) | Dec17'28 | MYSTIC BENGAL BAY | -(HFC) | WILLIE CREAGER & ORCHESTRA |
| Or 1454 | 1970-2;(8413) | Dec17'28 | CAT'S KITTENS | -Ba 6257 | WILLIE CREAGER & HIS ORCHESTRA |
| (Also: Je 5488, as DJB) | | | | | |
| Or 1457 | 1995-2;(8456) | Jan12'29 | YOU PLEASE ME | -(HFC) | WILLIE CREAGER & ORCHESTRA |
| Or 1474 | 1991 ;(8457) | Jan12'29 | PEPPER POT | -Ba 6285 | WILLIE CREAGER & HIS ORCHESTRA |
| Or 1475 | 2038-2;(8472) | Jan17'29 | SUSI ANNA | -(HFC) | DUBIN'S DEMONS |
| Or 1476 | 2033-3;(8484) | Jan22'29 | SHE'S MY SWEET PATOOTIE | -(HFC) | DUBIN'S DUMBELLS |
| Or 1481 | 2055-2;(8471) | Jan17'29 | SOME OF THESE DAYS | -(HFC) | DUBIN'S DEMONS |
| (Also: Je 5521, as DJB) | | | | | |
| Je 5524 | 2060-2;(8500) | Jan26'29 | IT'S IN THE MORNING | (HFC) | WILLIE CREAGER & ORCHESTRA |
| Or 1504 | 2090-3;(8539) | Feb9'29 | GERALDINE | -Ba 6315 | ARTHUR FIELDS & THE NOODLERS |
| Or 1505 | 2094-2;(8540) | Feb9'29 | WHAT DO YOU THINK OF MY BABY? | -Ba 6317 | ARTHUR FIELDS & THE NOODLERS |
| Or 1507 | 2092-2;(8538) | Feb9'29 | LET'S GET TOGETHER | -Ba 6314 | ARTHUR FIELDS & THE NOODLERS |
| (Also: Je 5540, as DJB) | | | | | |
| Or 1515 | 2109-3;(8470) | Jan17'29 | ST. LOUIS BLUES | -(HFC) | DUBIN'S DEMONS |
| (Reissued on Or 1690, q.v. below) | | | (Also 2109 can be found on Je 5547, Chal 958 as DJB) | | |
| Or 1515 | 2110-3;(8478) | Jan18'29 | ICKY BLUES | -Do 4278 | JIMMY BRACKEN'S TOE TICKLERS (WHOOPEE MAKERS) |
| (Also: Je 5547 & Chal 958 as DJB) | | | | | |
| Or 1536 | 2172-1;(8605) | Mar12'29 | PA'S OLD HAT | -(HFC) | BILLY JAMES' DANCE ORCHESTRA |
| Or 1537 | 2170-4;(8543) | Feb11'29, remade Apr4'29 | MAKIN' FRIENDS | -Ba 6368 | KENTUCKY GRASSHOPPERS (WHOOPEE MAKERS) |
| (Also: Je 5569 as DJB) | | | | | |
| Or 1540 | 2191-1;(8657) | Apr4'29 | SWEET LIZA | -(HFC) | JIMMY BRACKEN'S TOE TICKLERS (WHOOPEE MAKERS) |
| Or 1576 | 2233 ;(8705) | Apr23'29 | WHERE HAS MAMMY GONE? | -(HFC) | JOE DUBIN'S DANCE ORCHESTRA |
| Or 1582 | 2251-1;(8693) | Apr16'29 | I'VE GOT THE SAN FRANCISCO BLUES | -(HFC) | BILLY JAMES' DANCE ORCHESTRA |
| Or 1602 | 2276;8687;108730,Pat.mx | | BREAKAWAY | -Pe 15171 | LOU GOLD AND HIS ORCHESTRA |
| Or 1624 | 2334-6;(8762) | May17'29, remade Jun6'29 | 12TH STREET RAG | -Re 8813 | JIMMY BRACKEN'S TOE TICKLERS (WHOOPEE MAKERS) |
| Or 1624 | 2335-5;(8761) | May17'29, remade Jun6'29 | AFTER YOU'RE GONE | -Re 8826 | JIMMY BRACKEN'S TOE TICKLERS (WHOOPEE MAKERS) |
| Or 1638 | 2374-2;(8821) | Jun18'29 | WHOOPEEIN' UP | -Ba 6452 | DUBIN'S DANDIES; (HFC) ROY CARLSON'S DANCE ORCHESTRA |
| (Also: Je 5654, as DJB) | | | | | |
| Or 1663 | 2413-3;(8882) | Jul123'29 | YOU'RE GONNA REGRET | -(HFC) | DUBIN'S DEMONS |
| Or 1663 | 2405;8894;108910,Pat.Mx | | MOANIN' LOW | -Pe 15208 | MILLS MERRY MAKERS |
| (Also: Je 5677 as DJB) | | | | | |
| Je 5677 | 2406-3;(8881) | Jul123'29 | MY SWEETIE TURNED SOUR ON ME | -Ba 6472 | DUBIN'S DANDIES |
| Or 1668 | 2432-5;(8763) | May17'29, remade Jun6'29 | IT'S SO GOOD | -Ba 6483 | GIL RODIN & HIS BOYS (WHOOPEE MAKERS) |
| (Also: Je 5685 as DJB) | | | | | |
| Or 1683 | 2451-3;(8918) | Aug 6'29 | CUDDLE UP CLOSER | -Ba 6498 | DUBIN'S DANDIES |
| Or 1690 | 2109-3;(8470) | Jan17'29 | ST. LOUIS BLUES | -(HFC) | DUBIN'S DEMONS |
| (Reissue from Or 1515, q.v. above) | | | (Also 2109 is on Je 5707 as by DJB) | | |
| Or 1726 | 2533-1;(9007) | Sep13'29 | THE WAY HE LOVES IS JUST TOO BAD | -Ba 6540 | LOU & HIS GINGER SNAPS (LUIS RUSSELL) |
| (Also: Je 5729, as DJB) | | | | | |
| Or 1728 | 2525-1;(9006) | Sep13'29 | BROADWAY RHYTHM | -Ba 6536 | LOU & HIS GINGER SNAPS (LUIS RUSSELL) |
| Or 1730 | 2561;9017;4062-a,Cameo mx | | DOIN' THE VOOM VOOM | -(HFC) | DUKE ELLINGTON'S ORCHESTRA |
| Or 1730 | 2562 B;9019;4064-B,Cameo mx | | SATURDAY NIGHT FUNCTION | -(HFC) | DUKE ELLINGTON'S ORCHESTRA |

IT'S AS SIMPLE AS X-Y-Z

A GREY GULL STUDY

BY PERRY ARMAGNAC

An even 50 recordings bearing Grey Gull's "XYZ master numbers" have now been traced to their original sources and their true master numbers; and a consistent and revealing pattern has emerged. The discovery has been made that these long-mysterious "XYZ numbers" disclose at a glance the precise source of the recording, often helping to identify the actual band or vocalist. Just how they do so will be shown below.

First it should be explained that the "XYZ master numbers" under discussion here are four-digit ones, of known range 1327-1920, prefixed with the letter X, Y, or Z. (Examples: X 1366, Y 1667, Z 1363.) Between late '23 and mid-'26 they often appear on Grey Gull, Radiex, and other Grey Gull-family labels; including, at some times, early Oriole and Madison. They look deceptively like Paramount master numbers, but are not, as conflicts of title clearly show.

The X, Y, or Z prefix, which proves all-important, accompanies the "master" number in the wax of the side. On the label, the same number appears, but the prefix sometimes is missing. Therefore it should always be looked for in the wax.

What has been discovered is this: (1) The "XYZ master numbers" are a false series, of Grey Gull's own invention. (2) It applied them to recordings it obtained, directly or indirectly, from three outside sources: Emerson, Paramount (or its New York Recording Laboratories), and Plaza (Banner-Regal). (3) The prefixed X, Y, or Z tells which of these was the source of the recording, as follows:



X IS FOR EMERSON. Example (illustrated): GG 1184-A. If I Can't Get the Sweetie I Want I Pity the Sweetie I Get. PENNSYLVANIA SYNCOPATORS. In wax: X 1366-B-1-1 (The X does not appear on the label.) By aural comparison, this recording is the same (individual take) as Em 10668 of this title, also as PENNSYLVANIA SYNCOPATORS, with Emerson master 42429-2.

Four out of four aurally-identified "X master numbers" have thus been found to stand for Emerson masters.



Y IS FOR PARAMOUNT. Example (illustrated): Rad 1199-B. I Wonder Who's Dancing With You Tonight. GOLDEN GATE ORCHESTRA. In wax: Y 1667 Cl. (The Y also appears on the label.) By aural comparison, this recording is the same (alternate take) as Para 20311-A of this title, as HARRY RESER'S DANCE ORCH., with Paramount master 1674-2. Note the different band credits; it seems reasonable to assume that the true one is the Reser credit on Paramount, which is the "parent" label in the case of this recording.

23 out of 23 aurally-identified "Y master numbers" have thus been found to stand for Paramount masters.



Z IS FOR PLAZA (Banner-Regal). Example (illustrated): GG 1187-A. I Love You. BROADWAY MUSIC MASTERS. In wax: Z 1363-B-2-. (The Z also appears on the label.) By aural comparison, this recording is the same (identical take) as Ba 1249-A of this title, as MAJESTIC DANCE ORCHESTRA, with Plaza master 5257-2. Since the band credit on the "parent" Banner label itself is an obvious pseudonym, this looks like a Plaza house band.

20 out of 20 aurally-identified "Z master numbers" have thus been found to stand for Plaza masters.

In all, 47 "XYZ master numbers" have been aurally identified to date; all have been found to conform to the pattern above. Three other sides, showing both a "Y master number" and a true Paramount master number in the wax, are self-identifying and also consistent. This brings the grand total to the even 50 "XYZ's" which it has been possible to identify—a very respectable proportion, more than half, of the entire 86 "XYZ master numbers" so far known to us.

We have also found a few rare cases, seemingly due to Grey Gull clerical errors, of "abnormal" XYZ's; such as a Y attached to an early Paramount master number (Y 245) instead of a false number. No such case has yet been found which could be misleading, however, in tracing XYZ's by the clues just described.

From the preceding evidence, it now seems to us safe to conclude that the source of any "XYZ" side may be identified simply by inspection of the prefix. And, once having traced the recording to a single record company, it often becomes possible—depending on the availability of data for the "parent" label—to learn the original issue and its often-informative band credit. For recordings of recognized jazz interest, the needed "parent-label" data will usually be at hand in the standard discographies.

The XYZ's do include jazz items. At least four are known to us, all by the ORIGINAL MEMPHIS FIVE. Two of them (illustrated) bear the pseudonym BROADWAY SEVEN, on rose-and-gold-labeled Grey Gulls. They are identified by the Y-for-Paramount clue (the Y appears only in the wax of one of the pair), and the Memphis Five credit on the "parent" Paramount label. Aural comparison have positively confirmed that these BROADWAY SEVENs are the Paramount masters.



(continued on p. 13)

DUKE ELLINGTON AND THE TALKING RECORD

By
Harold Flakser

Robert Ripley once cited the case of a school-boy who made 13 errors in the spelling of the word "usage." (!!!). And though the no. of errors in the listing of this recording - ensconced in discographical print is nowhere near as proportionately high as in the above-cited case, it is still of sufficient nightmarish proportions to cause severe cerebral disturbances in this discographer's cranial edifice.

The errors with which this discographer are concerned, as they relate to this recording, are: (1) title; (2) catalogue issue no. and; (3) matrix no.

Firstly the title: Various listed as "INTERVIEW WITH DUKE ELLINGTON" or, as "a talking record with incidental piano." Both are incorrect-at least insofar as the label legend itself are concerned; and, it is precisely this point with which this discographer is presently concerned. The listings cited, stem from the following sources: "MAINWORKS" (#300); J.D. (Vol. III p398); N.E.L. (p 89); INDEX TO JAZZ-LOOSE LEAF Ed., Vol. I, p. 297

The title should read - as per the label legend - as follows:
SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933.

It should be noted the title has, in actual fact, little, if any, connection with the contents of the recording. A perusal of the title certainly would give no inkling of the nature of the recording; - however, at the time, an interview is not precluded by the title. (a full transcription of this interview will be appended at the conclusion of these corrections and additions).

The second point concerns the catalogue issue no.-or, rather, what purportedly is represented to be the catalogue no. The above-cited discographies, without exception, signify in that slot that is always reserved for the denotation of the catalogue issue no; the no. "539" and, so we are led to believe that this is the catalogue issue no. Strange, that from reputable discographical works should perpetrate this myth!! There is absolutely not a scintilla of evidence, direct or indirect, to bear out the significance of 539 as a catalogue issue no.!! It is no such thing. To denote this no. as such is to fly in the face of the facts as they relate both to this recording and to the previously released English-recorded OR(E)P.100 series issues.

At this junction it is this discographer's aim to prove, conclusively, that 539, whatever else it may signify, does not denote, in fact, a catalogue issue no.

That 539 is a non-catalogue issue no. is indicated by:

(1) its absence from that part of the record wherever such a numerical signification would customarily be placed- I.E., the label; (2) the denotation, on the label, of what appears to be the signification in lieu of the customarily allocated catalogue issue no.- viz., the legend, PRIVATE RECORDING. (3) its location in the wax, only-corresponding, significantly, to the location on the releases of the previously issued English-recorded OR(E)P.100 series-on which issues similarly obtain-in the wax, only-a numerical series, the signification of which whatever else it may denote, clearly is a non-catalogue issue series, the individual series no., being, in no instance, repeated on the label!!

(4) the contemporaneous non-existence of an OR(E)500 catalogue issue series!! This recording should, then, be listed, properly, as having been issued on:

OR(E) PRIVATE RECORDING

And now to point (3): the matrix no.

In no discography is there given a matrix no. corresponding to this recording. As has been pointed out, the no. 539, though not obtaining on the label, does obtain in the wax-I.E., between the label and the run-off groove, in a position, reading counter-clockwise, commencing it approximately 6:05, continuing to about 5:50.

It is a well-established fact that Levys' recorded both for non-public release as well as for public issue. The OR(E)P.100 series issues are instances of the second case. It would appear that each studio recording-irrespective as to whether it was destined to be either a non-public issue, or a public issue to be sold over the counter - was allocated a studio matrix no. The handful of OR(E)P.100 series specimens examined by this discographer - which issues range from P.100 through P.110 - bear matrix nos. from a low of 81 on one side of P.100 to a high of 279 on P.110 (rec. ca., May, 1932); - and, it is submitted by this discographer that 539 was simply the matrix no. scheduled to be allocated to whatever recording followed 538. It may also be tangentially noted that, to all outward appearances, more than 949 of all Levy's recordings made from ca., 7, 1931 through ca., July, 1933 were for non public issue - I.E., for private use.

A correct listing, then, of this recording should read as follows:

539* SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933 ORIOLE(E) PRIVATE RECORDING

Are the "doubting Thomas" readers convinced now?

*A further point with respect to a possible "take" should be noted at this junction:

The numeral 1 appears in the wax at 9 o'clock. Whether or not this no. signifies a "take" is, as yet, undetermined. Further details are required re this point.

Other facts concerning this recording may as well be set down now:

(1) This is a one-sided recording; (2) the total running time is approximately 2 minutes 23 seconds; (3) it may be described as a talking recording, constituted in the main, by an interview of Duke Ellington by the then editor of the English-published periodical, MELODY MAKER, P. MATHISON BROOKS; (4) the interview is preceded by a very short piano introduction by the Duke of approximately 10 seconds' duration - whereupon the Duke is interrupted by Brooks - and the interview is begun at this point. (5) the running time of the interview phase of this recording is approximately 2 minutes 13 seconds. (6) Although the label legend reads "PRIVATE RECORDING," it was, in fact, as private as is the Men's rest room behind the 42nd St. & 5th Ave. main branch of the N.Y. Public Library:-It was given, gratis, by Levys' to the purchaser of any 6 Duke Ellington records!!; (7) this issue was already available by, at latest entry Aug. 1933 - if not by late July, 1933... (8) The signature of Duke Ellington is imprinted on the record commencing between the label and the run-off groove at about 7:30 o'clock, continuing in the label and ending with a final stroke again in the wax at about 4:50 o'clock.

One important fact is yet to be cleaned up; and this concerns the recording date - which is given as "JUNE OR JULY." Can any of our English readers date this more exactly?

APPENDIX

A verbatim transcript of:
539 SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND 1933 issued on OR (E) PRIVATE RECORDING is appended hereunder:

INTERVIEWER: DUKE ELLINGTON

INTERVIEWER: P. MATHISON BROOKS

After an approximately 10 seconds piano introduction by LE, the solo is cut-off by PMB's talking interruption - at which point the interview is initiated by PMB:

PMB: Hold it Duke; hold it. Surely, that's the way you're feeling. I thought you'd have something more lively to say than that!

LE: Well, I don't know that I'm feeling altogether cheerful; - certainly, everything has been so fine and people so nice, that I ought to be feeling good; - but, after all, this is really my farewell; and you can take it from me that I don't want to go.

PMB: Sure; I know how you feel. But you're not done yet; and, after all, it's only going to be a case of "Auf Wiedersehen" isn't it?

LE: I hope so. Just as soon as possible we will be back again. If it doesn't turn out to be an annual trip, I'll be the most disappointed man in the world.

PMB: Is that because you've discovered how well your work is known and appreciated ever here.

LE: Largely, I suppose; - although, I must say that it has been positively embarrassing at times, to be asked the most analytical questions about work which I've nearly forgotten by now.

PMB: Well - You'll have to write some new numbers. And, By the way, have you got any in mind?

LE: Yes, I have. I want to write a "RUDE SONG." This was accidentally suggested by Mrs. Constant Lambert who referred to our little melancholy tune as "RUDE INDIGO" All I need for the number now is the balance of the title to go with, "RUDE."

PMB: I shall have to leave that to you. Incidentally, everyone is anxious to know which of your compositions is your favorite.

LE: That's a difficult one to answer. The things I've liked best, I've often left on the shelf; but, of my published and recorded numbers, I think I like "MOUL INDIGO" best.

PMB: Do you think rhythmic music will ever become divorced from the ballroom and find a permanent home in the concert hall?

LE: Yes; inevitably - but, perhaps not in this generation. It is the youngsters of these days who'll make the audiences of tomorrow - and, they have no prejudices of which they must rid themselves.

PMB: That sounds logical enough. And now there's just time for you to say, "Good-bye."

LE: No; - I refuse to say, "Good-bye"; "Au Revoir," is the word - and it comes from the bottom of my heart.

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FIFTY YEARS OF SHOW BUSINESS ON WAX
By
Paul Charosh



Within the last decade, the recording industry has, through the popularization of the original cast album, made possible the preservation of virtually a complete record of the contemporary musical comedy stage. Fortunately, shows which fall quickly as those which are hits are also recorded, thereby making the record representative. A generation from now, these records will be invaluable to those interested in the theatre, and to the theatrical historian, will be as important as the photograph.

It is unfortunate that this type of recording did not become popular until long after the commercialization of the phonograph record. It is possible, however, to piece together, with the aid of the record catalogues, and such works as Burns Mantles' "Best Plays" series and Jack Burton's "Blue Book Of Broadway Musicals" a recorded history of the musical comedy, sometimes recorded by members of the original casts.

Although music from most early American musicals was never recorded, some of the early landmarks were recorded while road companies continued to play them, or while revivals were being presented in New York. Thusly, we find music from the great success of 1886, "Ermanie", preserved on Vi 31818 and 35451 on the "Gems" series, and on 35583. The individual success of the show, the still remembered but not recently recorded "Dear Mother in Dreams I See Her" (also known as "Lullaby") was recorded many times, including an acoustical recording by Elsie Baker (Vi 17345), and an electric recording by Della Baker (Vi 19993).

Through Victor's "Gems" series, which began prior to 1910 and which was continued as late as 1929, we may hear music which may be virtually unobtainable, even in printed form. The early releases in this series include such shows as "Prince of Pilsen" (Vi 31795 and 35329) which is still remembered by name, if not for the music it contained, the now completely obscure success of 1910, "The Arcadians" (Vi 31775), and the famous "Belle Of New York" of 1898 (Vi 31887), which had only a moderate success in New York, but which completely captivated London and made Edna May an overnight success.

Perhaps the most interesting recording of this series, if not the most baffling is "Gems from 'The Lady In Red'" (Vi 35491). The first peculiarity of this recording is that the label does not list the composer or lyricist of the show. This does not seem to be a common label error, and, in light of other findings is highly significant. Both Jack Burton and Burns Mantle list no show of that title on Broadway in 1914, and it appears at first glance, that the Victor had the distinction of recording "Gems" from a show which never reached Broadway. However, both Mantle and Burton list a show of that title on Broadway in 1919, five years after the Victor record was released. Both sources credit Anne Caldwell with the lyrics, and Richard Winterberg with the score. However, all the songs on the "Gems" are not listed by Burton as appearing in the show. A song titled "Lulu Lavinia" is not included by Burton, while of the four remaining numbers listed by him,

35624 (Gems from "Have a Heart")
12 in. 1.33 (Gems from "Love O' Mike")

Victor Light Opera Company
Victor Light Opera Company



Scene from "Have a Heart"

two are by Winterberg, one by Jean Gilbert, and another is credited to Jerome Kern. To further complicate the situation, the Jerome Kern song, "Where's the Girl For Me?", appeared both in "Lady in Red" and therefore obscure.

The "Gems" series declined somewhat in popularity after 1921, with renewed interest coming in 1925 with the electric recordings of "No, No Nanette" and "Rose Marie" (Vi 35756). About eight more discs were issued in this series before it was concluded with "Gems from 'Follow Thru'" and "Hold Everything" (Vi 35970), with credit given to the Victor Light Opera Group, rather than, as in the past the Victor Light Opera Company.

Then, Victor made a cursory bow to the talking picture, issuing "Gems From 'The Love Parade'" and "Sunny Side Up" (Vi 36008).

Of equal if not greater importance than this series, are the individual recordings of songs from musical comedies and operettas by members of the original cast. A good number of recordings of this type exist. These include rather obscure individual recordings by stars who never recorded again, as well as recordings by personalities such as Fanny Brice, whose six recordings are well known and are in demand by collectors. Many of the brightest stars of the last fifty years, most of whom have been forgotten by the general public (and, in some cases by record collectors) can be cited.

One of the most colorful of these artists is Christie Macdonald, whose career goes back into the early 1890s, and whose few recordings represent some of the best known songs of their decade.... Miss Macdonald was born in Nova Scotia in 1875, and began her career while still in her teens. Gradually, she rose to playing featured roles, and before her retirement nearly 30 years later, became, as one author writes, one of the best loved leading ladies of all time. On December 26, 1910, she reached stardom, appearing as Bessie in Heinrich Reinhardt's operetta, "The Spring Maid". From this operetta, Miss Macdonald recorded two numbers—"Day Dreams, Visions of Bliss" (Vi 60061 and 45189) with the Lyric Quartet, and "Two Little Love Bees" (Vi 60060), with Victor's non-acting baritone, Reinald Warrenrath. Three years later, she appeared in the leading role of Victor Herbert's beloved operetta "Sweethearts", and recorded three songs from that show—"The Angelus" (Vi 70079 and 55113) and "Cricket on the

Hearth" (Vi 60102 and 45189), both with Reinald Warrenrath, and, as a solo, the famous "Sweethearts" waltz (Vi 60101).

Miss Macdonald seems to have become generally inactive after "Sweethearts", although she did appear in a revival of "Floradora" in 1920. Although her name is more or less meaningless now to the general public, Daniel Blum included her as one of the "Great Stars of the American Stage" in his 1950 volume, and "Variety" noted her presence at a summer stock opening a year or two ago.

Another "original-cast" recording from "The Spring Maid" exists. This is Tom McNaughton's "humorous monologue with orchestra specialties", "The Three Trees" (Vi 5866), which was eventually coupled with Nat Mills' "No News", on the popular Vi 17222.

Other records of this type are so numerous,

that it is impossible to discuss them all here. They include Eleanor Painter singing Victor Herbert's "Love Is Best Of All" (Co A1937), Edith Day singing the famous waltz "Alice Blue Gown" and the title song from "Irene" (Vi 45176), and Nat Mills singing "If A Table at Doctors Could Talk" and "New York, What's The Matter With You?" (Vi 17461), from the Ziegfeld Follies of 1913.

Other musical comedy stars who included numbers from shows in which they appeared are Dave Montgomery and Fred Stone, J. Harold Murray, Evelyn Herbert, Peggy Wood, George McFarlane, Margaret Romaine Mizzi Hajos, Louise Groody, Selma O'Neil, William O'Neal, Adelaide Hall, Frances Williams. This incomplete listing excludes performers such as John Steel, Elizabeth Brice, Charles King, Nora Bayes and Jack Norworth, Frank Crumit, Eddie Cantor, and Ruth Etting, who, in addition to appearing on the stage, made many records and are well known for their work through that medium, too.

All of these records are as important to the history of the musical-comedy stage, as are recorded speeches of William Jennings Bryan and Theodore Roosevelt to the history of the American scene as a whole.



Reinald Warrenrath, drawn by James Montgomery Flagg

Emerson DIARY

By
Colton and Kunstadt

EDISONIA

By
Ray Hill

8/29/23

HOTEL ASTOR ORCH MAKES FIRST RECORDINGS
The Hotel Astor Orchestra widely known through Radio Station WJZ has completed two recordings which will be released shortly on Emerson records. There is expected to be a big call for the numbers "Love, My Heart Is Calling", and "Nobody But You".

Three numbers were also recorded recently for Emerson records by the Pennsylvania Syncopators, exclusive Emerson artists. The new records are "No, No Nora", "Old Gang Of Mine" and "Big Blond Mama".

9/12/23

B. ABRAMS TO VISIT EMERSON PERU PLANT
B. Abrams, president of the Emerson Phonograph Co., returned to New York last week after spending the labor day holiday at Lake Hopatcong, New Jersey. His research on the Hopatcong golf course led him to believe, it is stated, that Col. E.M. Wasmuth, president of the Wasmuth-Goodrich Co. at Peru Indiana, and the maker of Emerson phonographs, may be able to turn out a high grade of mahogany and American walnut golf clubs from the odds and ends of timber that are a by-product of Emerson cabinet manufacture. Mr. Abrams leaves this week for a visit to the factory at Peru.

11/21/23

GREATER PROFITS FROM NEW EMERSON CONSOLES.
Live merchants are finding the new Emerson line the most valuable Console line ever created. "Because we are building and delivering the most practical and attractive period designs which at list prices of from \$110 to \$225 are unequalled by competition. "Because Emerson exclusive features, such as the 'Fount of Pure Tone', "are sales makers."

List of Models and Prices:

"Wayne"-\$110, "Lady Churchill"-\$125.

"Piedmonts"-\$135, "Blenheim"-\$150.

"Beverly"-\$175, "Alaric"-\$200.

"Bergundy"-\$225.

*Fount of Pure Tone- A cross section of the "Music-Master" horn shows how the fibres of spruce lie paralleled. Only in this manner can the rich, warm resonance of the famous Stradivarius violin can be obtained; thus the "Fount of Pure Tone".

12/26/23

MEXICO WANTS TANGOS BY PENN SYNCOPATORS.
Spanish numbers and tangos have become popular within the past year and one of the orchestras who know how to play them is the Pennsylvania Syncopators. The combination is an exclusive Emerson record orchestra and has a large following. The organization is becoming internationally known, this being found out through a communication which came from Mexico requesting that records of some of the well-known tangos be recorded on Emerson records by the Pennsylvania Syncopators.

1/16/24

THE EMERSON-PHONO RADIO

NOW-An Epoch-Making Achievement

Here is the one ideal instrument that music lovers-radio fans- everyone has been hoping for.

An Emerson Phonograph plus the most advanced type of radio.

It is the perfect union of the phonograph and the radio, encased in the authentic "Period" consoles that are such

a decided vogue today. The Emerson Phonograph and PhonoRadio are equipped with the famous "Music Master" horn-the purest tone amplifier in the world.

At one moment the golden voice of Caruso or the brilliant technique of Paderewski charms-in the next instance, the voices or playing of the living comes to the hearer full, round and clear-unchanged by the great spaces over which they have travelled.

There's witchery, there's magic in the thought.

Nothing to tinker with-nothing to change-in the flick of an eyelash the phonograph becomes the radio or the radio the phonograph to suit each taste or passing fancy.

*Patent applied for

1/16/24

PERSONAL RECORDING SERVICE OFFERED BY EMERSON LABORATORY

The Emerson Recording Laboratories, Inc. 206 Fifth Avenue, New York, have announced a new department for the recording of individual phonograph records by professional and amateur musicians, as well as other forms of commercial recording. Arrangements for personal phonograph records can be arranged through talking machine dealers, who act as agents for this department of the Emerson organization.

The opening of this department to individuals will be welcomed by many musicians and commercial firms, who would like to have records made by a laboratory known as one of the leading establishments of its kind in the country, with a recognized standing for this type of work.

2/6/24

EASTERN EMERSON MEN IN \$200,000 RADIO SUBSIDIARY FORM NEW COMPANY

Entry of the Eastern Emerson Phonograph and record interests into the radio industry was signalized this week by the incorporation of the Emerson Radio Corporation, capitalized at \$200,000. The concern will make its headquarters at 206 Fifth Avenue New York. The recording laboratories at the Emerson Phonograph Co. of 105 West Twentieth Street.

Benjamin Abrams as president, Frank Kleindienst-vice president, W.W. Watson-treasurer are the officers of the radio company. Mr. Abrams said yesterday that the business of the new company would be general manufacture and distribution of radio articles. The Emerson interests already have a promising radio alliance through their connection as Eastern distributors for the Wasmuth-Goodrich Co., Peru, Indiana, maker of Emerson Phonograph and the Emerson Phono-radio combination units. It is planned to expand these connections to meet the growing needs of the metropolitan trade.

Mr. Abrams is widely known in the trade. After a career dating back to the beginnings of the present independent industry, he formed the new Emerson Phonograph Co. more than a year ago. As one of the features of the new radio company operations it is planned to conduct the first broadcasting night for Emerson record artists at the recording studios, February 14, the program being put on the air through Westinghouse station WJZ.

(to be continued in forthcoming issue)

A little known fact is that the Edison Company abandoned direct cylinder recording after 1915 and all work was then done in the form of hill and dale discs and dubbed by Bill Hayes of Edison onto cylinders. The collector who shuns all of these cylinders on the grounds that they are mere dubs will be surprised to learn that the cylinder form of issue is often the only one encountered-the disc issue never having been released. Another important point is that during the war years of 1915-1918 (at the time dubbing began) the quality of the discs declined noticeably due to the inability to get certain raw materials and due to changes in manufacturing techniques. But the quality of the cylinders remained constant and consequently they were often superior to their disc counterparts.

In 1929 a similar move was contemplated in connection with the Diamond Discs. A notation in one of the lateral master records during 1929 stated-last direct diamond discs recording. By then the company was actively engaged in recording lateral (needle type) recordings and apparently was going to concentrate exclusively on that type. Since all activity stopped with the release for November, no diamond disc dubs were made-although they probably would have been cut if the business had continued.

The dubbing of cylinders by the Edison Company was the exact opposite of the practice of the Pathe Company. Pathe recorded most of its material onto large master cylinders and then by a complicated pantograph system dubbed them onto discs of varying sizes. Thus the same selection might be encountered on any of the Pathe sizes ranging from 8" to 14", all complete but with the larger ones offering greater volume because of the wider and deeper cut they allowed. Toward the end of the Pathe Hill and Dale period some direct disc hill and dale recording was attempted. The first Pathe Actuelle recordings were mere dubs and from the sounds of them, from hill and dale discs, not from the original master cylinders. The first Perfects were apparently dubs also, at least, as far as the operations go.

TAKES

We noted several issues ago that the Edison takes are indicated by the letters A,B,C etc. Since the artists were usually required to make three perfect copies of a recording, any letter over C usually indicates a later session. Once an artist combination recorded a selection, the master number was retained and only the take number was changed for later selections although there are a few exceptions to this as will be noted in our lateral master listing when printed. The highest master indications that I have noted give takes in the LHM series although they may come higher.

AMERICAN RECORD GUIDE

This publication is one of the two oldest record reviewing magazines in the country having been founded as the MUSIC LOVERS GUIDE, September 1932, certainly

(continued on p. 13)

 BEYOND THE IMPRESSION
 ** By **
 ** John Steiner **

LEE COLLINS BENEFIT CONCERT:

The greatest Dixie-Chicago concert I have ever known was held as a Lee Collins Benefit on the first Sunday in July. Nine bands comprised of the George Brunis, Danny Alvin, Franz Jackson, Jimmy Iles, Sid Dawson bands, the Dukes of Dixieland, the Salty Dogs—a pickup bunch of Jaza Ltd. alumni, etc. involving more than 50 jazzmen regularly active around Chicago showed and gave their services to bring in over \$1200 to more than cover ailing Collins hospital bills. There is hope, Lee's wife reports, that he may play to some extent, after a month or two of recuperation from his lung condition. Your local paper may have carried an outline of the story about Mannoni and Hodes headlining the event. Actually they were the only two promised who didn't appear.

FRANK CUSH AND THE CALIFORNIA RAMBLERS

Frank Cush, today an air-conditioning specialist in Chicago, was for 10 years a regular trumpet in the California Ramblers nucleus (Golden Gate, Rollini recording bands, Kirkeby outfits, Bert Lowm Biltmore band etc.). I prepared the notes for Paramount LP201*from interviews with Nichols, T.Dorsey, Rollini and Spencer Clark. If I had known of Cush's proximity I should have avoided an error or two. On hearing the sides of THE NEW YORK STYLE Cush reported that he was certain that his was lead trumpet throughout. After an evening of reminiscences Spencer Clark, also a Ramblers alumnus now living in Chicago, confirmed Cush's assertion that he (Cush) had been lead trumpet regularly in the period covered by the 6 sides of IP 201. It was Cush and not Quealey who played melody and lead on I AIN'T GOT NOBODY. Cush believes that Quealey and Nichols were never simultaneously in this group (although possibly in other recording groups). Fred Cusick, mentioned as a possibility in the reed sections of the last sessions on IP201, is ruled out by the fact that Cusick was in the Ramblers group only before J. and T. Dorsey who can be heard on these. Jimmy Dorsey was instrumental in bringing in Bud Livingston soon after Jimmy had entered. The reed sections were probably, therefore, Dorsey, Livingston and Arnold Brillhardt with, of course, Adrian Rollini on Bass Sax.

Cush spoke of Adrian as the single great talent of the white New York scene in the mid-twenties. This opinion I have heard repeatedly in research on this band.

Although Roy Johnson worked with the earliest Ramblers, Cush does not hear him on these sides. The trumpet player on THIRD RAIL was not identified.

The Ramblers grew from a band brought from Jackson, Michigan led and managed by Jimmy Duff and Fred Kitchingman, guitar, according to Cush. Ed Kirkeby began to book the outfit and find jobs which allowed augmentation. The first men to join were Lloyd Olsen, trombone, Irving Brodsky, piano and Stan King, drums.. Frank Cush joined as leadman on trumpet in the same year, 1922.

 REMINISCING IN TEMPO
 ** By **
 ** Frank Kelly **

V. N. MOLOTOV, ex-Soviet Foreign Minister's real name is Scriabin, and distantly related to Alexander Scriabin—the late Russian composer. Scriabin had an idea about setting various colored lights to the musical tones. In recent years Vincent Lopez featured this trick alleging it to be his original idea...WILLIAM BILLINGS who wrote our American Revolutionary marching song of "Chester" was America's first composer.. SAL FRANZELLA, who blew hot fine clarinet with Whiteman, etc. came to NYC with Benny Maroff's band...SAM MUSIKER, ex-Gene Krupa reedman, played excellent hot clarinet...JOHNNY PEPPER, now a NYC TV lead saxman, played excellent jazz clarinet at Nicks during World War 2. Monday night relief groups at Nicks featured—Hank D'Amico, Sterling Bose, Marty Marsala, Bobby Hackett, Muggsy, Miff, George Hartman, etc....Recall DON REDMAN's wonderful Connie's Inn Orch.(1934-35).Don's theme song, "Chant Of The Weeds" was by itself well worth tuning in to hear.... Same period-TEDDY HILL's and CHICK WEBB band (featuring Edgar Sampson on hot clary) in Saturday afternoon chain broadcast and PUTNEY DANDRIDGE accompanying BILL ROBINSON at NYC's Palace Theatre... About 1931 FATS WALLER & ALEX HILL had a dual piano team over WINS. One of their specialties was Fat's "Walking On Air".. There was LUU PRIMA's band (featuring Pee Wee Russell & Louis's vocals) and also Wingy Manone from a West 52 Street joint from 1935, off and on..... WILLARD ROBISON's gorgeous "Deep River Music" over NBC & MBS was mostly written by that brilliant Negro composer, William Grant Still, with the assistance of Russ Case, Franklyn Marks & Arthur Schutt. Some of the Robison's personnel were Russ Case-tp; A. Rollini-vibes, xylophone, marimbas, cathedral chimes, etc.; Carl Kress-guitar; Arthur Schutt-piano; Chauncey Morehouse-dms; Ken "Goof" Moyer-melophone, goofus horn, etc.; Arnold Brillhardt, Alfie Evans, etc. -reads. About 1932 Benny Goodman played a bass clarinet with Robison over NBC. It was in 1930 when Robison had his group on NBC Maxwell House Coffee hour time that an account executive repeatedly asked Willard to liven it up. This annoyed Robison to such a point that he walked out on the program..In 1931 NBC featured CHAS. PREVIN (Andre's Uncle) Orch. on the Camel Hour with such hot soloists as Venuti, J&T Dorsey, Schutt & Cornell dual piano team, Manny Klein etc.... Friday evenings was college night at NYC's McAlpin Marine Grill (About 1934) with JOE HAYMES' sharp band "The Little Giant Of Jazz" featuring such tunes as Cross Eyed Kelly, We'll Swing One For The King etc., and soloists like Cliff Wetherau (changed pro name to West) on tpt & voice; Johnny Kince-clary; Spud Murphy(hot tenor); Bobby Mayhew- piano; Andy Ferretti-tpt. Seems that T. Dorsey & Ray Noble raided this band of its key men. During World War 2 Haymes arranged and played 2nd piano with Ted Leems.JOEL SHAW of Crown recordings was really Joel Schwartz, pianist of the Gene Karoos org. These Shaw sides are Karoos units.

See you next issue. Send your comments to Frank Kelly
 625 W.169 Street
 New York 32 N.Y.

 ** SMALL CHANGE **
 ** By **
 ** Woody Beckensto **

First of all, my humble thanks to all who took the time to write notes expressing satisfaction for our efforts on the Red Nichols Souvenir issue (#12, April/May). Unfortunately limitations on space do not permit listing everyone individually; however, we shall thank several noted musicians for their compliments - Cliff Aronson of the Milton Deutsch Agency, representing Red Nichols, Victor Hugo (D'Ippolito), Tony Parenti, Zutty Singleton, Joe Tarto and Bill Wirges - words of encouragement help make our efforts worthwhile.

Walter C. Allen has submitted the following additional information to the "Small Change" column in Issue #12. For the Dec. 18, 1924 session, "Honest and Truly" (s-73-032B) by THE LANIN ORCHESTRA was issued on OK 40257.

For the Federal date of Jan. 13, 1925, Walt is under the impression that the Federal label was no longer being put out by this time, even though their matrix series was still being used. Therefore, the following data seems to fit.

LENEX ORCHESTRA

Em 10834 Why Couldn't It Be Poor Little Me(2553-2)

Em 10835 I'll See You In My Dreams(TMG)

MIAMI BEACH ORCHESTRA

Resona 75448 I'll See You In My Dreams (2554-1)

Perry Armagnac owns Emerson 10834 which is reported to be a good white band with a trumpet solo which could well be Nichols. Talking Machine World states that both Emerson issues were released March 1925. Carl Kendziora owns the Resona issue.

I recently learned there was another tune, "Peter Pan", recorded at the above Federal session. Can anyone fill out this session?

One other item from Walt, for the Feb. 20, 1925 session, Ge 3015, couples "Yearrin'" and "No Wonder" by BAILEY'S LUCKY SEVEN.

Frank Dutton, Torquay, Devonshire, U.K., sent the following additional data for THE MODERN RED NICHOLS DISCOGRAPHY—since 1940. (See Issue 12).

Session #6: 431/2 also on Capé LC 6534
 433 " " Capé LC 6507
 Session #10: 708/9/10 also on Capé LC 6534
 Session #13: "A Gal In Calico" issued on Bré 03775, possibly master L4134 or L4169 from Session #15
 Session #15: L4168 also on Bré 03782
 L4170 also on Bré 03775
 Session #17: L4329 also on Bré 03801
 L4330 also on Bré 03802
 Session #18: L4448 also on Bré 03969
 Session #25: L4796 also on Bré 03965
 L4798 also on Bré 04342
 Session #26: J-24-2 also on Capé LC 6534
 Session #29: 5166 also on Capé LC 6534, as is "Diddle Diddle of the Devil" on Capé LC 6534; assume this from master 5167/8.
 Session #58: 14309/10 also on Capé LC 14365
 Session #59: 15170 has title "The Beautiful Girls of Vienna" in English catalogue.

Recently while checking early 'Date Books' of Victor D'Ippolito, I found several additional sessions he made for SAM LANIN. These, in all probability, also include Red Nichols. Can anyone help out on the various catalogue numbers and masters?

Sept. 11, 1924-For Cameo - My Best Gal/ Anywhere the Wind Blows
 Nov. 5, 1924 - For Banner-Somebody Like You/Dandy Delle

(continued on p. 13)

 * S.I.W.I.N.G. * by
 * WITH LACU * Mike Zaccagnino

Time-Sunday afternoon, May 26, 1957
 Place- Copper Rail Cafe, 7th Ave between
 48th and 49th Streets, New York City.
 Those present- Drummer, Zutty Singleton,
 Clarinetist, Tony Parenti, Frank Coniff,
 writer for the Journal American and your
 correspondent.
 Zutty, Tony, Frank and myself were trying
 to beat the heat with some of the Rail's
 refreshing nectar, when the conversation
 drifted to the jazz musicians who have
 had since parted from this earth. After
 a few were mentioned, Frank brought to
 the fore the late Brad Gowans, the valve
 trombonist, mentioning about how he knew
 Brad to be one swell guy. Zutty then
 gave out with a story that had all our
 heartfelt attention. Zutty stated in no
 uncertain terms that he was truly indebted
 to Brad for coming to his defense one
 night in Oregon. This happened when the
 group they were playing with stopped at
 a hotel for the night, and the hotel man-
 ager wouldn't let Zutty register in, be-
 cause of he being a Negro. The other mem-
 bers of the group refused to take part,
 even though Zutty considered them his co-
 musicians and friends. The irrepressible
 Gowans, upon hearing the run-of-events,
 approached the manager and brusquely ad-
 monished that not only was Zutty going
 to register but Zutty would bunk over in
 Brad's assigned sleeping quarters. The
 startled manager did not bicker. Gowans
 imposing manner plus the fact of he be-
 ing an accomplished weight lifter and a
 gent known to back up his words with ac-
 tion were the deciding factors. Thanks to
 Brad, Zutty had a place to sleep. Zutty
 vows he will never forget Brad for in-
 terceding for him.

This racial problem unfortunately occurs
 frequently when a band has both colored
 and white personnel. Apparently many dis-
 criminating souls do not know what a tre-
 mendous democratic heart jazz has, where
 the only color is how blue a man can
 play. We are certain there are many
 Brads and many Zutty's around who uphold
 the freedom that has to be part of a
 jazzman's musical expression before he
 can honestly give out with those torrid
 notes. There is no place for discrimina-
 tion of jazz performers because of their
 color.

Tony Parenti then got into the conversa-
 tion & told about visiting Artie Shaw at
 his hotel room. While they were talking,
 Artie switched on the radio, and some
 wonderful music began emanating from it.
 Artie then remarked to Tony to wait un-
 til he heard him solo on the show. Tony
 then thought for a moment, how was Shaw
 going to play on the air, if he was
 right here with him. Tony then remarked
 to Artie, if he ever expected to play
 that night, he had better run. Shaw re-
 alizing he couldn't be in two places at
 one time made a bee line out of the ho-
 tel, caught a cab and arrived at the
 station 10 minutes late, however, in
 time to play his solo.

That's it for this issue. Send your com-
 ments to me, Mike Zaccagnino
 419 Tenth Avenue
 New York N.Y.

 BACK ISSUES OF RECORD RESEARCH AVAILABLE: *
 Nos. 7, 8, 9, 10, 11, & 12 & 13 *
 at 30 cents each *

 * TINTYPE * by
 * OF * Erwin
 * CRIPPLE CLARENCE LOFTON * Heifer

"Cripple Clarence", the most picturesque
 character ever to come out of the Chica-
 go barrelhouse and boogie-woogie world,
 continually thrilled his public through
 the 20's and 30's, his heyday in the
 Southside tonks. His approach to the pi-
 ano was that of a self-taught musician.
 He considered himself an entertainer
 first and a musician second. He could
 sing, whistle and dance (despite a con-
 genital lameness) and swing a whole
 floor show in addition to serving as
 featured and intermission pianist. What-
 ever he lacked in pianistic imagination
 he fully compensated with power and
 drive. His piano style mirrored the sin-
 cerity, simplicity and intensity of his
 personality. He had a commanding quality
 in all he was and did.

He was born in a small town in Tennessee
 on March 28, 1896. Lofton's choice of
 Chicago as a home may have been more
 prompted by the abundance of autos need-
 ing washing and polishing than by piano
 jobs. Since he said that he was rarely
 paid for recording dates it seems that
 such source of income may have been in-
 finitesimal. The joints he played could
 not have offered rich pickings. In the
 40's his appearances became more sporad-
 ic until finally he gave up music.

His domestic life is reported to have
 been quite dynamic. His last wife and
 successor was Estella Lofton, a devout
 and hard-working woman who stuck by him
 through a long period of irregular and
 ill health till his death at the Cook
 County Hospital on January 9, 1957.

Today, Southside housing projects re-
 place many of the taverns where Clarence
 used to play. Multicolored, blasting
 juke boxes replace the battered old up-
 rights in the few saloons that are left.
 Perhaps a few good barrelhouse players
 are left, but the day of rent parties is
 past and the commercial market for the
 Lofton style of piano is negligible. In
 the story of music and of life Lofton
 has been a minor miracle.

 * (SMALL CHANGE -continued from page 12)*

 Jan. 15, 1925 - for Okeh - Tell Her In The
 Springtime/Tokio Blues
 Apr. 3, 1925 - for Okeh - I'm Not She The
 Sweetest Thing
 See you next issue! In the meanwhile,
 send me your comments and opinions.

 * (EDISONIA -continued from page 11)*

 a rough period for the record industry.
 It continued, principally as a house or-
 gan for the New York Band Instrument
 Company, until March 1935 when it was
 purchased by Peter Hugh Reid who renamed
 it the AMERICAN MUSIC LOVER with the is-
 sue for May 1935 redesigning the volumes
 at the same time. Soon after the second
 World War the magazine was again renamed
 the AMERICAN RECORD GUIDE. Anyway the
 magazine will reach its quarter century
 mark this September although calling it-
 self 25 years young. Congratulations.
 WANTED FOR EDISONIA
 Hill and Dale Recordings
 Catalogues and Printed Matter
 (especially numerical listings)
 RAY WILE -138-47 Barclay Ave-
 Flushing 55, N.Y.

 * (IT'S AS SIMPLE AS A-Y-E -continued from page 8)*

Since these QM5 items with "XYZ master numbers" have
 eluded the discographers (or baffled them?), the data
 will be found in a miniature discography accompanying
 this article. Quite possibly there may be other such
 items still to be found; it was only recently that
 Dan Mahony turned up the first copy known to us of the
 "Broadway Seven" St Louis Gal.

As readers will have gathered, the solution of the
 "XYZ master numbers" mystery was not suddenly re-
 vealed to us from on high. The first breakthrough in
 what had seemed an insoluble puzzle came about three
 years ago, when Paramount expert Walt Allen aurally
 pinned one Y number to a Paramount master. Since then
 he, Carl Kendziora, Dan Mahony, and your reporter have
 been lining up XYZ's and their possible counterparts
 for further aural comparisons; mostly carried out si-
 multaneously on Carl's twin-turntable set-up, with a
 precision extending to identification of takes. Pro-
 gress at first was slow, necessarily depending on
 random trials. It accelerated as we began to notice
 that our results favored comparing a Z number with a
 Plaza master, and so on. By now, all that limits fur-
 ther trials is the availability of the records that we
 know in advance will match our still-uncompared XYZ's.
 A point has been reached where we feel the case is
 proved, and the time has come to present our evidence
 and conclusions here, as has just been done.

AN "XYZ" DISCOGRAPHY OF THE ORIGINAL MEMPHIS FIVE
 Z 1376 (= Plaza master 5267) Teasin Squeezin' Man
 O' Mine

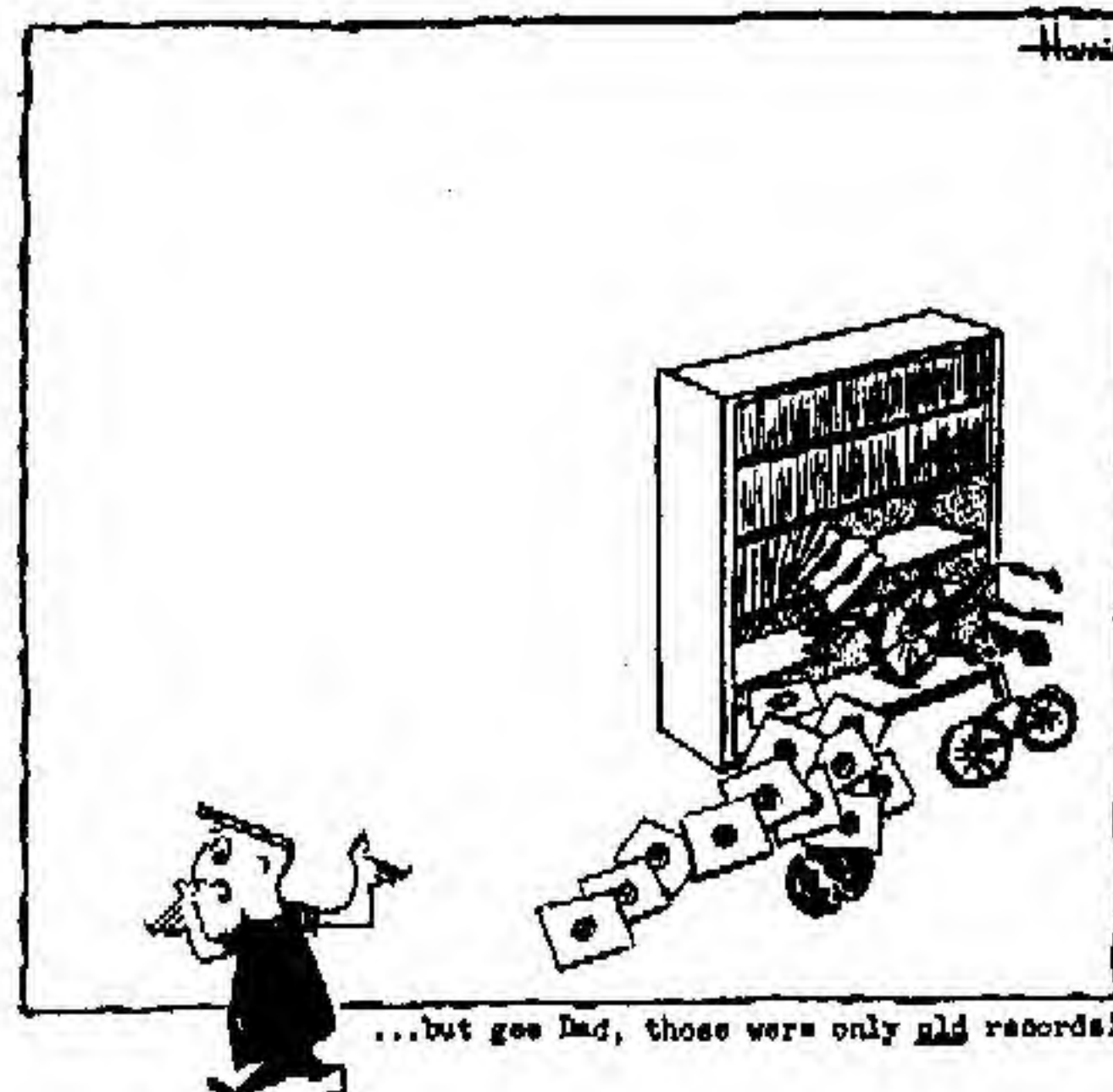
| | | |
|----------|------------------------|---------------|
| Rad 1188 | Original Memphis Five. | Z 1376-A |
| Rad 7013 | " " " " | Z 1376 A. |
| Or 127 | " " " " | Z 1376 C. |
| Ba 1254 | " " " " | 5267-1, -2 |
| Re 9543 | " " " " | 5267-3 |
| Or 241 | Dixie Jazz Band | 5267-2 (3040* |

*on label only, is not a master number.)

Z 1377 (= Plaza master 5268) SAD NEWS BLUES
 GG 1184 Original Memphis Five. Z 1377-A
 Ba 1254 " " " " 5268-1, -2
 Re 9543 " " " " 5268-1.

Y 1431 (= Paramount master 1583) ST. LOUIS GAL
 GG 1190 Broadway Seven. Y 1431 C.
 Para 20281 Memphis Five. 1583-2
 Tri 11330 Frieco Syncopators. 1583-3
 Pure 11330 " " " 1583-3
 (Puretone issue mistitled St. Louis Blues.)

Y 1434 (= Paramount master 1584) BACK O' TOWN BLUES
 GG 1192 Broadway Seven. Y 1434-C.
 Para 20281 Memphis Five. 1584-3
 Tri 11330 Frieco Syncopators. 1584-3
 Pure 11330 " " " 1584-3



...but gee Dad, those were only old records!



Black Swan Records



(CONTINUED FROM ISSUE 13)

- 14132 TRIXIE SMITH AND HER DOWN HOME SYNCOPATORS - TAKE IT DADDY, IT'S ALL YOURS - Para 12165
- I'M THROUGH WITH YOU (AS I CAN BE) -
- Note: Listing appears in 1/23 Defender. Another listing from 1/23 TNN release lists this coupling: JUST A LITTLE BIT LONGER/ I'M THROUGH WITH YOU. Still another listing from the Amsterdam News 1/3/23 advertisement omits "AND HER DOWN HOME SYNCOPATORS".
- 14133 JOSIE MILES with Orch. - I DON'T WANT YOU IF YOU DON'T WANT ME - Para 12158
- WHEN I DREAM OF OLD TENNESSEE BLUES - Para 12158
- Note: Amsterdam News 1/3/23 advertisement omits "with Orch." and the word "BLUES" from the second title. The above listing appeared as TNN 1/23.
- 14134 ETTA LUGNAT - HARMONY BLUES - Para 12162
- COOTIE FOR YOUR TOOTIE -
- Note: Listing appeared in 1/31/23 Amsterdam News. No release date given.
- 14135 (1) GEORGIA HARVEY with orch. - THAT SWEET SOMETHING DEAR (SPIKES) - Para 12142
(1) - - - - - WHAT COULD BE SWEETER DEAR (MURRAY WHITE) -
- Note: Walt. Allen copy, label C. Aural evidencing of Walt's copy indicates that cornet or trumpet, clarinet, trombone and piano serve as the orch. accompaniment. A listing from the Amsterdam News 1/31/23 lists above artist as GEORGE HARVEY and omits "with orch."
- FURTHER NOTES: TNN "1/23" release lists these last two (14134 & 14135) as follows:
14134: WILLIAM H. PARRILL - THE MONKEY NUNCH/ WHAT'LL YOU DO
14135: EDWARD ALBRIGHT - WHO'LL TAKE MY PLACE?/ ALL OVER NOTHING AT ALL
Walt. Allen notes: "These couplings would not seem to have been issued, as such at least, (Albright's 'Who'll Take...' was issued on 2103) and the couplings given in the main list are confirmed by sales listings."
- 14136 (1) JOSIE MILES with Orchestra - FOUR O'CLOCK BLUES (DOWN HORSELEY) - Para 12159
(2) - - - - - HOW I'VE GOT DEM TWILIGHT BLUES (WILLY M. GRANT)
- Note: Bob Colton copy, label C. Aural evidencing of Colton's copy indicates an orchestra of trumpet or cornet, clarinet, trombone, piano and possibly violin for both sides. There are ensemble passages on both sides between vocals. Clarinet is very evident on 'Twilight Blues'. According was listed as TNN 3/23.
- 14137 DNEZ WALLACE With Piano Accompaniment by F.H. Henderson - AGGRAVATIN' PAPA (DON'T TRY TO - Para 12145
- TWO TIME ME) (No Credits) -
Colton listing, label C. - - - - - RADIO BLUES (LAURIE WALLACE) -
- Note: Amsterdam News lists above as 'March listings'... TNN "3/23" release lists for 14137: TRIXIE SMITH AND HER SYNCOPATORS BLUES SINGER WITH ORCH. - 2 AM BLUES (JOHNSON IRVING) / I'M GONNA GET YOU - I'M GONNA GET YOU (GRAINGER RICKETTS).
- Colton listing, label C.
- 14138 TRIXIE SMITH With Orchestra - 2 A.M. BLUES (J.C. JOHNSON & ROLAND IRVING) -
- I'M GONNA GET YOU (GRAINGER RICKETTS) -
- Note: Colton listing, label C. Also appears on Paramount 12166.. Amsterdam News lists above as 'March listings'... TNN "3/23" release lists for 14138: DNEZ WALLACE BLUES SINGER WITH PIANO. RADIO BLUES (LAURIE WALLACE) / DNEZ WALLACE BLUES SINGER WITH PIANO ACCOMP. BY HENDERSON. AGGRAVATIN' PAPA (DON'T TRY TO TWO TIME ME).
- 14139 484-2 JOSIE MILES WITH ORCH. - LOVE ME IN YOUR OLD TIME WAY (WILLY M. GRANT) -
476 - - - - - LOW DOWN BAMA BLUES (DELANEY MILLER) -
- Note: Perry Armagnac listing, label C, black background; gold. Listed in Amsterdam News as March listing. Also appears on Paramount 12160.
Armagnac notes: 476 (definitely has no take).
- 14140 JULIA MOODY - Orch. Acc. - STARVIN' FOR LOVE - Para 12154
- LAUGHIN' ORYIN' BLUES -
- Note: Amsterdam News listed as "April Records".
- 14141 ISABELLE WASHINGTON - Acc. by F.H. HENDERSON - I WANT TO - Para 12135
- THAT'S WHY I'M LOVING YOU -
- Note: Amsterdam News listed as "April Records".
- 14142 TRIXIE SMITH AND HER DOWN HOME SYNCOPATORS - LOG CANN BLUES - Para 12147
- VOO DOO BLUES -
- Note: Amsterdam News listed as "May Records".
- 14143 MAUDE DE FOREST - Acc. By F.H. HENDERSON, P. - DOO DEE BLUES - Para 12147
- ROAMIN' BLUES -
- Note: Amsterdam News listed as "May Records".
- 14144 DNEZ WALLACE - Orch. Acc. - COME BACK DEAR - Para 12155
JULIA MOODY - Orch. Acc. - GOOD MAN SAM -
- Note: Amsterdam News listed as "May Records".
- 14145 ETHEL WATERS AND THE JAZZ MASTERS - BROWN BABY (HENRY GRANT) - Para 12178
BLUES SINGER WITH ORCHESTRA -
ETHEL WATERS - BLUES SINGER WITH PIANO ACC. BY F.H. HENDERSON - AIN'T GOIN' MARRY -
- Note: Listing from Defender, May 26, 1923. No issue date given.
- 14146 (1) ETHEL WATERS AND THE JAZZ MASTERS - MEMPHIS MAN (HENRY GRANT) - Para 12179
(2) - - - - - MIDNIGHT BLUES (WILLIAMS) -
- Note: Colton copy, label C. Aural evidencing of Colton's copy indicates trumpet or cornet, clarinet, trombone, piano and banjo. Band ensemble passage can be heard on 'Midnight Blues'. Prominent breaks can be heard by trumpet or cornet, clarinet, trombone & piano on 'Memphis Man'. Incidentally Ethel sings 'Midnight Blues' in two vocal registers... According to other copies of 14146 (sources unknown), numeral 564 appears on 'Memphis Man' and 565 on 'Midnight Blues'.
- 14147 DNEZ WALLACE - BLUES SINGER WITH ORCHESTRA - KISSIN DADDY (MARCOUS) - Para 12146
- OG GET IT (GRANT) -
- Note: Listed as TNN 6/23

THIS BLACK SWAN LISTING WILL BE CONTINUED IN A FORTHCOMING ISSUE, FOR LABEL CLASSIFICATIONS, DEFINITIONS, ABBREVIATIONS, BACKGROUND MATERIAL, ETC. SEE ISSUE NO. 4 & 5. THE BLACK SWAN WORK BEGAN IN ISSUE 4 and has been continuing ever since for issue No. 12.

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